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New Publications.

THE TRUTH ABOUT TRISTREM VARICK is an example of the Pessimistic Novel as conceived and illustrated by Mr. Edgar Saltus (Belford, Clarke & Co., Chicago and New York). We are here almost as far removed from the acrid realism of Guy de Maupassant as from the poetic discontent of Mr. Mallock. Mr. Saltus is not as envenomed as the one nor as discreet and artistic as the other. His plan it is, except for one short chapter or so, to treat a tragic theme flippantly, with an air evidently intended for that of a cynical man of the world, but which is rather that of a somewhat "fresh" young man—we ask pardon for the slanginess of the term; there is no equivalent for it—who would like to be considered a terribly wicked fellow. This is the truth about Edgar Saltus. We refuse to believe that he has the vile estimate of woman he affects, or that he is the awful cynic he pretends to be. In the story under notice, the author carefully puts off as long as possible the dénouement of a very simple plot, entertaining his readers the while with a number of minor shocks and surprises due to a wilful use of expressions in very bad taste, and very often couched in reprehensible English. Tristrem Varick is a sort of modern Werther, who, brought into contact with a modern Don Juan in the person of Royal Weldon, suffers the fate of the pot of clay when it meets the pot of brass. Both are infatuated in their different manners with a beauty with "black hair and amber eyes," whose wrongs Varick imagines he is avenging when he plunges an Italian stiletto into the heart of his rival and former friend, only to get himself denounced and hated by her as an assassin. The scene of the murder and its sequel is, by far, the strongest in the book, and sufficient to show the author possessed of dramatic talent, although it is not of a high order.

L'ART for the first half of July has an excellent etching by Mongin after Paul Delaroche of the "Children in the Tower," and a full-page plate in colors of a "Fountain in Old Rouen Faience." The principal article deals with the "Saint Anne" of Leonardo da Vinci, and is illustrated by reproductions of many of the original sketches and studies from the picture. An article on old Parisian faience follows one on the purchases by the State at the Salon by Paul Leroi, and is itself followed by short articles on "Architecture at the Salon," signed by A. de Bandot, and on "Engraving and Lithography at the Salon," by Adolphe Piat. The number for the second part of the month has a good head of a monk painted and etched by L. Kuhn, and a large pen drawing of a decorative panel by L. Prieur. There is a long account of Theodore Pelloquet, a forgotten art critic of twenty years ago, and a shorter one of the portrait painter Lenzbach, with reproductions of his paintings of Gladstone and Dollinger, and others of his works. A full index, title-page and paper cover for the forty-fourth volume of L'Art comes with this number (Macmillan & Co.).

SARAH ORNE JEWETT introduces us, in THE KING OF FOLLY ISLAND, to a remarkable character living off the Maine coast and to his daughter, no less remarkable, and more likely to move the reader's sympathies. These principals are evidently sketched from life; but there is a "deus ex machina" in the person of a New York financier who is, as evidently, evolved from Miss Jewett's imagination. In another tale included in the same volume, THE LANDSCAPE CHAMBER, we meet with a similar pair of characters, father and daughter again, living estranged from the world; but the narrator is this time the author herself, and the story gains much in consequence. The book (published by Houghton, Mifflin & Co.) contains eight short tales all dealing with strange types and out-of-the-way places in a simple, direct and effective manner. Such incidents as that of the island exiles watching through a telescope the funeral by sea of one of the dwellers on a neighboring island show the authoress at her best; but she is an unusually even writer, and is seldom much below her highest level.

TWO MEN, by Elizabeth Stoddard, reprinted in Cassell's "Choice Fiction" series, is there introduced by a very eulogistic preface from the pen of Edmund Clarence Stedman, who compares it with "Wuthering Heights" and "Père Goriot." We do not quite agree with this high estimate; yet it is a strong novel, and worth reading. Jason Auster, one of the "Two Men," is a socialistic carpenter, who begins life with a queer outfit, including ten dollars, a copy of "Humanity in Limbo," a pincushion with "Forget-me-not" embroidered on it, and a temperance lecture. The other is Osmond Luce, rich, reckless and a wanderer. Jason marries Osmond's cousin, who would have preferred to marry Osmond, and, after years of absence, the latter returns, with a daughter whom he leaves to their care. The story centres on this little girl, who grows into a splendid type of womanhood, in spite of, though strongly influenced by her surroundings and her father's furtive teachings. Every character in the book is sharply cut and interesting; and they act and react on one another with a vehemence which strikes out sparks of wit or malice on every page. The author's style has the fault of crudity, which keeps her work on a lower level than those to which it is compared by Mr. Stoddard. But it is never redundant, and its crudity is seldom so marked as to be offensive, while its crispness is delightful. If the series contains many such stories, it will be deservedly popular.

A LIFE INTEREST is the title of one of Mrs. Alexander's novels published by Henry Holt & Co. in their Leisure Moment Series. It deals with the lives of a rather dull and pompous set of London people, but so cleverly as to make them interesting, and ends with an old-fashioned review of the final situation of the surviving characters, the latter state of most of them being rather better than the first.

LOYALTY GEORGE, by Mrs. Parr (Henry Holt & Co.), introduces us to a lot of Devonshire fisher-folk, not of the pleasantest kind. The interest is entirely confined to the half-

savage and suspicious hero and to Loyalty, whom he loves in his manner, and who proves herself worthy of her name. Even these two are interesting only by contrast with one another.

THE same firm publishes in the same form, in The Leisure Moment Series, A CASTLE IN THE AIR, by General Hugh Ewing. The air castle is built on the foundation of a foreign fortune, which is never realized by any of the hunters after it. But the chase is sufficient to keep the reader excited, and the various members of the two Decker families, one Virginian, the other Ohioan, engaged in it are all apparently sketched from life, and are amusing when they are not otherwise interesting. It is one of the best novels of the series.

AN excellent little instruction book for TATTING, by Eva M. Niles, is published by Messrs. J. R. Leeson & Co., and very appropriately, for nothing could be better for such work than the Scotch linen crochet or netting thread of which the firm makes a specialty. The thread comes in cream, white and flax shades, in numbers from 16 (coarse) to 70 (fine), and is not injured by washing. "Tatting" is sold for five cents. Messrs. Leeson & Co. also publish (price, twenty-five cents) a profusely illustrated pamphlet, with several colored plates, devoted to Crochet and Embroidery Work.

THAT accomplished wood-engraver, Mr. George L. Cowee, of Norwich, Conn., sends us a set of proofs of his most recent work, which more than justifies the good opinion it has been our pleasure to express concerning the productions of his burin. These include blocks after Childe Hassam, Howard Pyle, Henry Bacon and other illustrators. The facility with which the different styles of these artists are reproduced is even less remarkable than the expression of an independent artistic individuality which is so difficult to combine with such faithfulness to originals often of little merit. In Mr. Cowee's work, whatever the subject, we find a charm of touch and a movement of line which are distinctly personal.

TREATMENT OF THE COLORED PLATE.

THIS study by Miss Ellen Welby may be adapted to oil, water-colors or mineral paints; in the latter case it would look well if painted on the centre of a large platter, oval in form. In painting the design in oil, for the sky mix a general tone of light, warm, blue gray; in finishing, add the lighter streaks, which appear almost white. The oil-colors used for this blue background are white, cobalt, a very little light cadmium, madder lake, and a very small quantity of ivory black, to prevent crudeness and add quality to the general effect. In painting the white parts of the sky, use less blue and madder lake, with more silver white. Paint the trunk of the tree with bone brown, a little white and yellow ochre, adding in the shadows burnt Sienna and a little ivory black. To paint the birds, use bone brown, a little madder lake and raw umber for the darker parts. The light yellow feathers are painted with light cadmium, white and a very little ivory black, to give the proper quality. In the darkest shadows add burnt Sienna with the other colors above given. When painting the tail feathers, add a little permanent blue and a few small touches of ivory black; light red, yellow ochre and a little raw umber will also be needed. Use the silver white as required in the different parts. For the green leaves use permanent blue, white, a little light cadmium and a touch of madder lake, adding ivory black and light red in the shadows, omitting madder lake. Paint the blossoms with light cadmium and white, qualified with a little raw umber and permanent blue in the shadows. In the deeper touches of yellow add a very little light red. For the beaks use yellow ochre, white and raw umber, adding burnt Sienna in the shadows.

If the student desires to make an exact copy of the study in water-colors, it is well to use the thick, rough Whatman water-color paper, known as "double elephant." This should be properly stretched before painting. The moist water-colors in tubes or pans are used, and no Chinese white should be mixed with the colors when painting with transparent washes. The same colors named for painting in oil are used in water-colors, though of course the methods of painting are very different, as has been often explained.

If this design is to be used for decorative purposes, for which it is well adapted, the opaque colors should be used. Chinese white is then mixed with all the water-colors. For example, a wall-banner of écru pongee silk painted with this design, placed at the lower part, would be most effective. The design would also look well in oil-colors on glass. In such painting turpentine should be mixed with the colors, to prevent their spreading.

In executing the design in mineral colors, begin by drawing in lightly with a hard pencil the outlines of birds, branches and leaves. First paint the sky, using a little sky blue with a very little black, leaving the china clear for the white parts. To paint the birds, use brown ochre for the rich dark brown feathers and shade with a little blue or black in the half tints. For the very light yellow tones use mixing yellow, shading it gradually into the darker parts. The long tail feathers are painted with a faint wash of mixing yellow qualified by sepia. A little light red appears in certain parts, and may be added judiciously. Paint the branches of the tree with sepia and brown ochre; for the green leaves use apple green subdued with black and carmine.

THE design for photograph-frame or corner of napkin (Plate 699) is intended for outline stitch, and to be executed as etching with the needle is done, but in color. The silk chosen should be fine. The roses are pink; greens and browns are used in the stems and leaves. Gray linen is a suitable covering for the frame.

Mrs. Wheeler has so repeatedly urged that monotonous should be used in embroidery, that a suitable design is herewith given (Plate 698). It may be executed throughout in outline stitch, but

the design itself suggests several variations. The centre of the large flowers, for example, is adapted to honeycombing; the double row of outlines may be executed in buttonhole by drawing the thread so that the double lines are preserved. One of the large flowers with the crossed lines in the centre may be couched instead of outlined. Throughout the design is admirable, and can serve different purposes. In no case should it be worked solidly.

The rosebud and leaf design (Plate 698) is intended for outlining in silks with color. It may be worked solidly, but it is difficult when there are so many leaves to avoid repeating them monotonously in color and shading.

THE page of designs for the sacred monogram and other sacred emblems used in church decoration is published in response to many requests. The monogram, it will be noticed, is given for work to be executed in various materials, ranging from metal and wood to embroidery. Most of the smaller designs are borrowed from the catalogue issued by Messrs. J. & R. Lamb.

Correspondence.

PHOTOGRAPH FINISHING IN PASTELS.

E. P., Milwaukee.—For coloring in pastels, as well as for finishing in crayon, a solar print is most easy to draw over, perhaps, if made on Whatman's double-elephant drawing paper, although any kind of paper with a somewhat rough surface, which will present a tooth to the chalk, will answer the purpose. The print should be mounted on a stretcher covered with canvas. Should the surface, on trial, fail to "bite" sufficiently, it may be rubbed with pumice-stone powder, or cuttle-fish powder, until a suitable surface is obtained, care being taken, however, to avoid obliterating any portion of the picture.

Begin with the shadows of the face, strengthening them with a warm tint, and so work upward. Apply the color in bold touches, the respective tints being laid on roughly side by side, or slightly overlapping each other. When the whole is well covered, the tints, which lie crudely side by side, may be blended with the thumb, or in the more delicate parts by a stump. Let it be borne in mind, however, that the less of this softening work which is required, the better, as much of it inevitably destroys the freshness and brilliancy of the color, and imparts a feeble, woolly look to the work. The tints used for the face, etc., will be similar to those employed for water and oil colors, with the difference that they are prepared in the tints required without the need of further mixing. In cases, however, where a tint requires modifying, it may be done by the employment of two crayons. If a gray, for instance, be too cold, it may, after it is applied, be hatched over with a red, and the two blended, and so on. After the face is colored, and the color blended, great brilliancy and transparency may be obtained by hatching over the features with the tints of the same scale, but in a higher key. Warmth or coolness may be imparted in this manner; and these delicate brilliant hatchings may be left without softening. The hair and draperies will be treated in the same manner, the hair being rather indicated in masses than by any attempt to define hairs, which would give a hard, wiry effect. The background may be rubbed in with the thumb.

PORTRAIT PAINTING IN OILS.

J. B., Colton, Cal.—(1) We suppose you refer to the famous American painter Gilbert Stuart. His portraits were, as a rule, painted on a high key, and his flesh tints were remarkable for their purity and brilliancy of color. He was also much given to the use of delicate grays in the half tints, reminding one somewhat of the coloring to be found in some of Titian's pictures. (2) In regard to a good palette for flesh painting, the following is an English adaptation of that used by Carolus Duran, the French painter: silver white, yellow ochre, cadmium, light red, vermilion, madder lake, cobalt, raw umber, burnt Sienna, bone brown and ivory black. The modern French method allows of few colors, which are combined to produce any number of tones or tints, according to the proportion in which they are mixed. For the lighter tones in general flesh painting, use silver white, yellow ochre, vermilion, a little cobalt, a little raw umber, a very little ivory black, to give the proper quality. In the shadows add burnt Sienna, and use, of course, less white. For an old man's or woman's complexion, light red is substituted for vermilion, and madder lake is added. The same colors given at first are used for a fair child or young person, adding madder lake where more color is needed. The half tints for a very fair skin should be more blue in tone than the grays for older or darker skins. You will find full directions for painting in the modern French manner, and using the above palette for flesh, in Frank Fowler's book on "Oil Painting" (Cassell & Co.).

SUBSCRIBER, Albany, N. Y.—It is an excess of scumbling which produces in the painting the "smoky" appearance you speak of. After a time the scumble partially sinks into the color over which it is laid, and this produces some very charming effects. Thus a pearly gray passed over a carnation will ultimately permit the warm color to show through just as the blood blushes beneath the semi-transparent and downy epidermis.

NOVICE, Cohoes, N. Y.—The reason that painters generally prefer a window with a northern or eastern aspect is because the light from those quarters is least affected by the direct rays of the sun, and, therefore, less variable; but a southern light is undoubtedly more beautiful, and is likely to conduce to an agreeably warm tone of coloring. The size and altitude of the window is of extreme importance. The more contracted the opening, the broader and more intense will be the shadows;